



# Kingdom of the III

curated by Sara Cluggish e Pavel S. Pyš

1 October 2022 - 5 March 2023



Press preview: 29 September, 11 a.m.

Opening: 30 September, 7 p.m.

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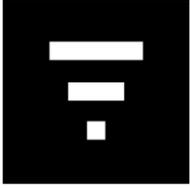
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Press Release

## Kingdom of the Ill

curated by Sara Cluggish and Pavel S. Pyš

Second chapter of the TECHNO HUMANITIES research programme focusing on the debate about health and illness

1 October 2022 - 5 March 2023

PRESS PREVIEW: 29 September, 12 noon

OPENING: 30 September, 7 p.m.

Kingdom of the Ill, the second installment of TECHNO HUMANITIES at MUSEION Bolzano, opens a discussion on perceptions and understandings of health and illness.

Bolzano, 29th September 2022 – MUSEION in Bolzano, Italy, presents *Kingdom of the Ill*, an international group exhibition curated by Sara Cluggish and Pavel S. Pyš. Opening on 30 September 2022, the exhibition marks the second installment of TECHNO HUMANITIES, a long-term research project initiated by MUSEION Director Bart van der Heide. The exhibition is supported by a series of public programs and an anthology of newly commissioned critical texts published by Hatje Cantz.

Occupying the entirety of the museum, *Kingdom of the Ill* investigates the contemporary social, corporate and institutional systems that influence our experience of healing and well-being. The exhibition seeks to respond to the current debate on health and illness, contamination and purity, and care and neglect by asking how and by whom a body is defined as healthy or sick.

The exhibition includes works by Enrico Boccioletti, Brothers Sick (Ezra and Noah Benus), Shu Lea Cheang, Heather Dewey-Hagborg & Phillip Andrew Lewis, Julia Frank, Sharona Franklin, Barbara Gamper, Nan Goldin, Johanna Hedva, Ingrid Hora, Adelita Husni-Bey, Ian Law, Carolyn Lazard, Lynn Hershman Leeson, Juliana Cerqueira Leite & Zoë Claire Miller, Mary Maggic, Mattia Marzorati, Prescription Addiction Intervention Now (P.A.I.N.), Erin M. Riley, P. Staff, and Lauryn Youden.

*Kingdom of the Ill* presents over 20 artists whose works draw on their lived experiences. Some of the artists identify as chronically ill or disabled and challenge the distinction between a healthy and an unhealthy body on a daily

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basis. The title of the exhibition references Susan Sontag's work of critical theory *Illness as Metaphor* (1978). The strikethrough in the word "kingdom" in the exhibition's title represents a resistance to Sontag's binary demarcation between the two "kingdoms" of the healthy and the ill. The curators argue that health and illness are not two separate worlds but rather intertwined and co-existing.

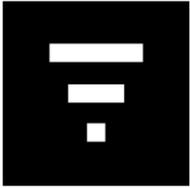
The exhibition investigates the ways in which welfare systems and commercial incentives determine healthcare, and how we question common definitions of good health. In this time of pandemic, increasing social anxiety, rising healthcare costs, increased monitoring of medical information and growing precarity among the creative class, can we still say we are truly healthy?

*Kingdom of the Ill* highlights flaws, inequities and shortcomings in the public health system that have come to the surface during the COVID-19 pandemic and observes the ways in which support networks are imagined alongside alternative methods of well-being.

Curators Sara Cluggish and Pavel S. Pys: *"We began developing Kingdom of the Ill in 2019 and the exhibition has certainly been reshaped by the pandemic... it has brought all matters of health and illness into sharp relief. The COVID-19 outbreak has not only informed ongoing debates on the national, financial, political and ideological dimensions of healthcare provisions, but also shaped our personal experiences of how we receive and provide care, guard personal space through social distancing and decide whether or not to share physical space with others. For many who identify as ill, this mode of navigating the world and our healthcare systems is nothing new and has been, to varying degrees, their experience of life prior to the pandemic."*

The exhibition also engages with health-related topics especially relevant to South Tyrol, including discourses around mental health and the emphasis on holistic or alternative modes of care, as well as far-reaching innovations in preventive healthcare.

The Berlin-based artist Ingrid Hora has created the newly commissioned sculpture *Collective Effort* for the MUSEION Passage. The work features a collection of unique imprints in clay from volunteers and professionals in care work in the region. Curated by assistant curator Frida Carazzato, *Collective Effort* is a monument to the intangible networks of civic engagement and acts of trust that fuel initiatives such as the multi-year research project CHRIS (Cooperative Health Research in South Tyrol). Conceived as a collaboration between the Institute of Biomedicine at Eurac Research (part of the European Academy in Bolzano) and the South Tyrolean Healthcare Authorities, CHRIS features a growing DNA bank that aims to advance the role of preventive medicine within the aging population of the Vinschgau Valley in order to understand the occurrence and development of common diseases.



Accompanying the public program, MUSEION Art Club conceived the performative symposium “Opening the Pill,” which takes place from 17 to 19 November 2022. This event connects the strategies in the exhibition to existing mental health issues in South Tyrol – starting from different well-known pills such as hormone supplements, antidepressants, and party drugs. The event addresses a range of fields in order to investigate the complex relationship between humans and biotechnologies. The performative symposium brings together international and local artists, thinkers and performers, including João Florêncio, Shu Lea Cheng, Zander Porter, Marina Orlova, Barbara Plagg, Simone Frangi, Mary Maggic, Enrico Floriddia, Silvia Casini, Martina Drechsel, and Casa Basaglia/Merano, to unpack the topic of *addiction* through talks, workshops, performances and installations.

An anthology of critical texts, the second in the Techno Humanities publication series, will be published by Hatje Cantz to amplify the discourses surrounding the exhibition’s topics. The reader features texts written by Bart van der Heide, Sara Cluggish, Pavel S. Pyš, Lioba Hirsch, Amy Berkowitz, Artur Olesch, Mary Maggic, P. Staff, and Lynn Hershman Leeson. Topics in the publication include negotiating illness in relation to systemic public and corporate forces; enduring inequities; allyship and forms of care; global economy and healthcare access; negotiating social distancing; proximity, mental health, invisibility and what the body absorbs in a pandemic; technology and virtual spaces in a pandemic; negotiating systems of care as protest; and DIY, hacking and alternative healing. The reader will be published in English, German and Italian.



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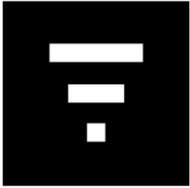


## BIOGRAPHIES

### About the Curators

Sara Cluggish is the Mary Hulings Rice Director and Curator of the Perlman Teaching Museum at Carleton College, Northfield, Minnesota. She is a curator and educator with research interests at the intersection of performance and moving image scholarship and an emphasis on care studies and gender and sexuality studies. Recent and forthcoming projects include solo exhibitions by Doreen Garner and Julie Buffalohead, and *Bank Job*, a group exhibition reflecting on the conceptual, material, ideological and political contours of currency and exchange. She has held roles as an art history professor at the Minneapolis College of Art and Design; director of FD13 Residency for the Arts, in Minneapolis and St Paul, curating a series of live commissions by Johanna Hedva, Marianna Simnett, Diane Simpson and P. Staff; curator of Site Gallery, Sheffield, UK; and assistant curator at Nottingham Contemporary, Nottingham, UK. Her writing has appeared in *ArtReview*, *ArtReview Asia*, *Frieze*, *InReview*, *L'Officiele Arte Italia* and *The Third Rail*. She holds an MFA in Curating from Goldsmiths University of London and a BFA in Photography from the Maryland Institute College of Art, Baltimore.

Pavel S. Pyš has been Curator of Visual Arts at the Walker Art Center since 2016. At the Walker, Pavel has been working across a range of projects, including solo exhibitions with Daniel Buren, Paul Chan, Faye Driscoll, Michaela Eichwald, Carolyn Lazard and Elizabeth Price, as well as group exhibitions such as *The Body Electric* and *Resonance: A Sound Art Marathon* (co-curated with Doug Benidt). In 2018, Pavel was awarded an Andy Warhol Foundation Curatorial Fellowship, which is aiding his research and travel in preparation for the 2023 exhibition *Multiple Realities: Experimental Art from the Eastern Bloc, 1960s–1980s*. Before joining the Walker, Pavel was the Exhibitions & Displays Curator at the Henry Moore Institute in Leeds between 2011 and 2015. At the institute, he contributed to exhibitions with artists Robert Filliou, Christine Kozlov, Katrina Palmer, Vladimir Stenberg and Sturtevant, as well as the group exhibitions *Carol Bove / Carlo Scarpa* and *The Event Sculpture*. In 2011, he was the recipient of the Zabudowicz Collection Curatorial Open and the curatorial residency at the Fondazione Sandretto Re Rebaudengo in Turin. His writing has appeared in numerous publications, and he has published essays on artists including Trisha Baga, Carol Bove, Michael Dean, John Latham, Wilhelm Sasnal, Alina Szapocznikow, Fredrik Værsløv and Haegue Yang



Curatorial Text

## KINGDOM OF THE ILL:

Emergent Discourses on Access in the Arts

By Sara Cluggish and Pavel S. Pys´

The last few years since the beginning of the covid-19 pandemic have brought all matters of health and illness into sharp relief. The novel coronavirus outbreak has not only informed debates on the national, financial, political, and ideological dimensions of healthcare provision, but shaped our very personal experiences of how we receive and provide care, guard personal space through social distancing, and make decisions on whether or not to participate in sharing physical space with others. For those who identify as ill or disabled, this physical isolation and hyperawareness of one's body is typically the norm, not the exception. Reflecting on this shift in public consciousness, writer and artist Johanna Hedva facetiously remarked: "It's funny to me that in 2020, we're all behaving as if illness is this completely foreign, brand new experience (...) we instead kind of push it out into this, this exile, this banishment (...) and I just think all of that is bullshit. Everyone gets sick. This is just a part of being alive". [1] Sickness is not a singular state of being or moment in time but a continuum. The title of our exhibition — *Kingdom of the Ill* —invokes American writer and political activist Susan Sontag's work of critical theory *Illness as Metaphor* (1978), specifically Sontag's suggestion that we each hold dual citizenship: one to the kingdom of the well, and another to the kingdom of the sick, and that we must at one point or another identify with either. The idea that any one of us can ever truly reach the idealized "healthy" state of productivity that capitalism promotes is a fallacy. In striking out the binary separating these two "kingdoms," we resist Sontag's demarcation, instead drawing attention to the ways that wellness has become an impossible goal under advanced capitalism. [2] In the words of economists Raj Patel and Jason W. Moore: "To ask for capitalism to pay for care is to call for an end to capitalism." [3]

*Kingdom of the Ill* was spurred by the observation that over the past decade, artists have increasingly embraced their own diagnoses, bringing their lived experience into public view and demanding we openly and transparently give over space for discourse surrounding health and illness. Following their lead, many arts organizations have gradually shifted toward embracing programming on themes of sickness and wellness [4], exploring how we define normative understandings of what constitutes a "healthy" body. Exhibitions and public programs have asked questions such as: What are our roles as consumers of both traditional pharmaceuticals and natural therapies? How might environmental devastation and pollution affect our



health? What advances in technology and speculative fiction have shifted the landscape of illness and wellness?

In her 2018 performative lecture *The Art of Dying or (Palliative Art Making in the Age of Anxiety)*, filmmaker Barbara Hammer spoke to this change against the backdrop of her own experience of living with advanced cancer: “all of us—artists, curators, administrators, art lovers alike—are avoiding one of the most potent subjects we can address. I’m happy to see there is a recent change in a few organizations that are planning seminars on health, illness, death, and dying right now, and artists are coming out with transparency finally as they break the fear of coming out as ill.” [5] While the topic has gained visibility, it has simultaneously become painfully evident that arts organizations lack the infrastructure or financial means to support the working modes of artists who identify as chronically ill or crip [6], much as they may want to embrace the artwork they make. The onus has often fallen to artists themselves, and as a consequence, many have been sharing their personal *access riders* online. [7] These customizable documents outline one’s disability needs with the aim of creating “access intimacy”: a term defined by justice activist Mia Mingus as “... that elusive, hard to describe feeling when someone else ‘gets’ your access needs.” [8] Provided at the beginning of a working relationship, access riders can help artists to define and protect parameters of fair pay, project timelines, personal care assistants, childcare, food and dietary restrictions, travel and lodging requirements, mobility needs, and the accessibility of the venue or event taking place. Importantly, they also allow artists to define how and to whom their disability or illness is disclosed and protect artists from having to taxingly communicate and recommunicate their access needs. Through this practice, the onus shifts from artist to institution, whereby the museum is challenged to reflect on entrenched working practices and adapt to new procedures. As is often the case, artists take it upon themselves to advance this work before institutions: in 2019, artist and writer Carolyn Lazard published *Accessibility in the Arts: A Promise and a Practice*. This freely available toolkit sets out pathways for smallscale arts nonprofits to facilitate and support relationships with artists, addressing barriers and opportunities. Within this guide, Lazard succinctly gets to the crux of the issue in addressing the artistdriven rapidly advancing discourse and the slow pace of institutions: “There is often a striking discord between an institution’s desire to represent marginalized communities and a total disinvestment from the actual survival of those communities.” [9]

Park McArthur’s *Carried & Held* (2012) is a deceptively simple artwork: a list that in format approximates a museum label, identifying every person who has lifted McArthur, who uses a wheelchair as she suffers from a degenerative neuromuscular disease. Friendship, community, networks of care, mutual aid: these collective efforts are at the very heart of what has energized the shift in discourse around illness, ableism, and inclusivity. The exhibitions, public programs, publications, and workshops of artist collectives—including Canaries, Feminist Healthcare Research Group, Pirate Care, Power Makes Us Sick, and Sickness Affinity Group, among



others—have elevated concerns with denial of access relative to illness and disability, demonstrating how these are negotiated at the intersection of not only ability but also race, gender, sexuality, and class. Galvanized by historical precedents—especially groups such as ACT UP, the Art Workers’ Coalition, and more recently, w.a.g.e. and Decolonize This Space—the work of many of the artists and collectives cited here dovetails with activism, with a real call for increased transparency, equity, support infrastructures, as well as systemic change, both within and beyond the artworld. Through flexible membership models that can function as part support group, part activist networks, and (in some cases) part art collective, many groups have centered their focus on publicfacing protests and boycotts, as well as mutual aid fundraising. Since 2017, artist Shannon Finnegan has produced two versions of their interactive installation *Anti-Stairs Club Lounge* that responds to the inaccessibility of architectural sites: the Wassaic Project Space in Maxon Mills (2017–18) and the Thomas Heatherwick designed “Vessel” in New York. In the case of the latter, together with a range of disabled and nondisabled participants, Finnegan protested the structure, calling for a permanent “AntiStairs Club Lounge” with a budget of \$150 million (equivalent to the entire structure budget). These sites hold inherently ableist assumptions, just as modes of engaging with exhibitions and accessing museum spaces do, and artists such as Finnegan are thus crucial voices in demonstrating how these spaces must change for equitable access. In 2020, several disabled, chronically ill, and immunocompromised people rallied together to create the CRIP Fund, with the specific aim of redistributing donated funds to those same communities affected by the covid19 pandemic. Mutual aid endeavors such as the CRIP Fund (as well as the work of the collective Sick in Quarters) make painfully evident the need for artists to turn to collective action in the face of the inadequacy of staterun healthcare systems and the boogeyman known as the medical industrial complex. In *The Hologram* (2020), which sets forth a vision for revolutionary care centered on viral, peertopeer feminist health networks, artist Cassie Thornton laments this very sense of entrapment: “We don’t see this as a choice because it seems impossible to sacrifice our access to our means of survival under financialized capitalism by reaching for an uncharted experience of collectivity, care, and mutual aid, abandoning the idea that we can become successful capitalist subjects.” [10]

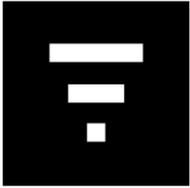
These efforts advance parallel to large social movements—racial reckoning, rallying around student debt, the #MeToo movement, climate advocacy, ongoing calls for corporate accountability—that seek an undoing of continuing injustices and violence, many of which are seeded by the logic of capitalism that perpetuates profithungry greed, division, and indebtedness. With so many of these activities run at a grassroots level, a valid question surfaces: when will we see meaningful change? How are discourses on health and illness informing the broader social debate? For arts institutions: will the roving museal eye soon shift its short attention elsewhere? In February 2022, the announcement was made that Purdue



Pharma would dissolve and issue a \$6 billion payment to settle the lawsuits associated with the opioid crisis. The company, owned by the billionaire Sackler Family, is responsible for the production and aggressive marketing of OxyContin: a highly addictive opioid, prescribed to millions of patients suffering from minor ailments. Artist Nan Goldin and the activities of P.A.I.N. (Prescription Addiction Intervention Now) played a role in raising public awareness around Purdue Pharma's complicity in the opioid crisis, as well as the Sacklers' brazen efforts to harness their significant philanthropic support of arts institutions as a means to whitewash their reputation and money. [11] Between 2018 and 2019, Goldin and P.A.I.N. staged protests and "diein" demonstrations (in which participants would lie lifeless on the floor) at museums that had accepted funding from the Sacklers: the Guggenheim, Harvard Art Museums, Louvre Museum, Metropolitan Museum, Smithsonian, and Victoria & Albert Museum. Littering these spaces with faux OxyContin bottles, prescription slips, and banners bearing slogans such as "Shame on Sacklers", Goldin and P.A.I.N. elevated the matter within the broad social consciousness. While certainly a judicial victory, the ruling ultimately protected the Sacklers, who remain absolved of liability and continue to be one of the richest us families. As Goldin said of the ruling: "it's been a real lesson in the corruption of this country to watch this court, that billionaires have a different justice systems than the rest of us, and that they can actually walk away unscathed." [12]

The activities of P.A.I.N. are as much about the opioid crisis, as they are about the broader health and condition of artsfunding structures. The Sacklers are just one of the many donors, whose wealth has come under increased scrutiny over the last few years. Liberate Tate, an art collective that aims to "free art from oil" were successful in demanding that the museum sever ties with bp in 2017, while protests by Decolonize This Space contributed to Warren Kanders—whose company Safariland produces teargas grenades that have been used against migrants at the us –Mexico border—resigning from the Whitney board in 2019. The swell in reckonings with toxic philanthropy is symptomatic of our present moment: the health of our museums, and by extension our larger institutions, is contingent on how we remediate the ills of capitalism and instead embrace equity, fairness, and representation.

"Follow the money," as the saying goes, and it's unsurprising that the most expressibly visible changes are taking place at the level of funding. Yet, there is so much more work to be done, far beyond merely ensuring representation of those who identify as ill or disabled. While the covid19 pandemic has urged us to rethink the stark boundaries between the "healthy" and the "ill" as blurred, nuanced, or simply untrue, we might realize that necessary change runs much deeper. All forms of bodies—arts institutions and beyond—are seldom agile or nimble, yet change is needed that gets right to the heart of how they are funded, who staffs them, and the accessibility practices they design for the communities they serve.



Beyond even this, we must learn new vocabularies, ways of communicating, of caring for one another—only then might we inch closer towards the feeling, as Mia Mingus put it, of “getting” one another’s access needs.

[1] Nwando Ebizie, host. “The Mediated Body.” *For All I Care*, season 1, episode 1, BALTIC Center for Contemporary Art, <https://baltic.art/whats-on/podcasts/for-all-i-care>.

[2] To clarify, we are in no way suggesting a collapse of the distinction between those who identify as able-bodied or disabled. We are instead refusing the hard distinction proposed by Sontag and her characterization of illness as the “night side of life” or the “more onerous citizenship.” We refute the possibility of separating health and illness, and refuse the symbolic connotations of the characterizations she employs to describe illness (See Sontag, Susan. *Illness As Metaphor*, Vintage Books, New York, 1979, p. 3).

[3] Jason W. Moore & Raj Patel. *A History of the World in Seven Cheap Things: A Guide to Capitalism, Nature, and the Future of the Planet*, University of California Press, 2018, p. 113.

[4] A selection includes: *Sick Time, Sleepy Time, Crip Time: Against Capitalism’s Temporal Bullying*, efa Project Space New York (2017), toured to Bemis Center for Contemporary Arts (2018), Red Bull Arts Detroit (2019); *I wanna be with you everywhere*, Performance Space New York (2019); *When the sick rule the world*, Gebert Foundation, Rapperswil (2020); *CRIP TIME*, Museum Für Moderne Kunst Frankfurt (2021); *Take Care: Art and Medicine*, Kunsthau Zürich (2022).

[5] Barbara Hammer. *The Art of Dying or (Palliative Art Making in the Age of Anxiety)*, The Whitney Museum of American Art, October 10, 2018, <https://whitney.org/media/39543>.

[6] Lauryn Youden defines “crip” in the exhibition booklet for her 2020 solo exhibition *Visionary of Knives* at Künstlerhaus Bethanien, Berlin as follows: “Crip is a term many people within disability studies and activist communities use not only in reference to people with disabilities, but also to the intellectual and art culture arising from such communities. Crip is shorthand for the word ‘cripple’ which has been (and is) used as an insult toward people with disabilities, but which has been re-appropriated as an intra-group term of empowerment and solidarity.” An early proponent of crip’s social and political potential, Carrie Sandahl (2003) describes crip as a fluid and ever-changing “...term which expanded to include not only those with physical impairments but those with sensory or mental impairments as well.” (See Alison Kafer, *Feminist Queer Crip*, Indiana University Press, 2013).

[7] Johanna Hedva. “Hedva’s Disability Access Rider” Tumblr Blog, August 22, 2019, <https://sickwomantheory.tumblr.com/post/187188672521/hedvas-disability-access-rider>; Leah Clements, Alice Hattrick & Lizzy Rose. Access Docs for Artists website, March 26, 2019. <https://www.accessdocforartists.com/>.

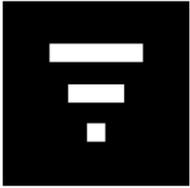
[8] Mia Mingus. “Access Intimacy: The Missing Link,” *Leaving Evidence*, May 5, 2011. <https://leavingevidence.wordpress.com/2011/05/05/access-intimacy-the-missing-link/>

[9] Carolyn Lazard. “Accessibility in the Arts: a Promise and a Practice,” *Common Field and Recess*, April 25, 2019. <https://www.commonfield.org/projects/2879/accessibility-in-the-arts-a-promise-and-a-practice>.

[10] Cassie Thornton, *The Hologram: Feminist, Peer-to-Peer Health for a Post-Pandemic Future* (2020), Pluto Press, available online: <https://vagabonds.xyz/the-hologram/>

[11] Taylor Dafoe. “They Are Going to Stand by Us: Text Messages Between Members of the Sackler Family Show How They Leveraged Their Museum Philanthropy Into Positive pr.” *Artnet News*, 20 December 2022, <https://news.artnet.com/art-world/sackler-family-text-messages-museums-1933901>.

[12] Nan Goldin quoted by Jones, Sara. “It’s a Real Lesson in the Corruption of This Country. Anti-Sackler activist Nan Goldin on the Purdue Pharma bankruptcy settlement.”, September 1, 2021. <https://nymag.com/intelligencer/2021/09/nan-goldin-onpurdue-pharma-sackler-settlement.html>



## TECHNO HUMANITIES 2021–2023

### Press Text

*TECHNO HUMANITIES* is a three-year multidisciplinary research project consisting of exhibitions, publications and public programs. Conceived by MUSEION director Bart van der Heide, it is the young museum's most extensive experiment to date, involving all staff members and regional stakeholder communities. It permeates every part of the institution with an atmosphere of creative dialogue and debate.

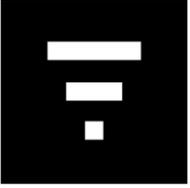
*TECHNO HUMANITIES* explores the urgent, existential questions of what it is to be a global citizen in the present-day dependency between ecology, technology and economy. It calls for a new understanding of the humanities that is not ego driven but shared among living and non-living entities.

The first chapter of *TECHNO HUMANITIES*, entitled *TECHNO*, was held between 9 September 2021 and 18 April 2022 and gravitated around the topics of freedom, exhaustion and compression. The research featured an exhibition that explored the impact of electronic music outside its subcultural domain for the first time. The second chapter, *Kingdom of the Ill*, runs between 30 September 2022 and 5 April 2023 and addresses the power dynamics that today constitute a healthy or unhealthy body.

The individual projects of *TECHNO HUMANITIES* are accompanied by readers edited by Bart van der Heide, together with guest editors, and published by Hatje Cantz: *TECHNO*, *GLOBALIZATION*, *PANDEMIC* (published in 2021) and *Kingdom of the Ill* (published in autumn 2022).

*TECHNO HUMANITIES* is not only an exhibition series, but also a think tank and an institutional manifestation of an ethics of practice and solidarity. An international team of thinkers and practitioners develop and deepen the topics of *TECHNO HUMANITIES* and connect the chapters with alternating research teams. At the same time, projects feature active constituency building, regional representation and partnerships. *TECHNO HUMANITIES* positions MUSEION as a civic institution that promotes and fosters perspectives on knowledge production, responsibility and engagement that are globally significant as well as regionally relevant.

Bart van der Heide: "MUSEION as a young organization has the opportunity to create new structures faster than more established institutions can, and to test their effectiveness in order to create conditions for the museum of the twenty-



first century. The project *TECHNO HUMANITIES* requires a *re-tooling* of the institution within a global landscape. For MUSEION this is not a theoretical or philosophical discussion alone. As museums for modern and contemporary art have always operated within the power relations that constitute civic institutions, they can investigate and change these relations from within. ‘Practice what you preach’, for me, is at the heart of the identity crisis that museums are currently experiencing.”

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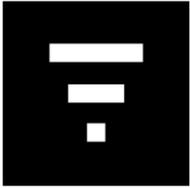
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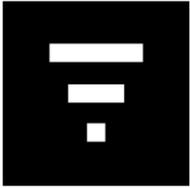
## BIOGRAPHY

### Bart van der Heide, Director of MUSEION

Bart van der Heide is an internationally renowned art historian and exhibition maker.

Since June 2020 Van der Heide is director of MUSEION – Museum of modern and contemporary art Bozen-Bolzano. His program is focused on the research and implementation of new formats that activate the institutional infrastructure as a civic platform and evolve the institution into more than the sum of its exhibitions. He opened his program in 2021 with *Here to Stay*, which exclusively featured major donations and artworks pledged as gifts from private collectors, demonstrating a focus on expansion and research into the museum's collection. In addition, Van der Heide initiated the long-term research program TECHNO HUMANITIES, through which the museum will explore the contemporary human condition under the influence of broader socio-economic, technological and ecological factors. Its first installment, titled TECHNO, comprised a thematic exhibition that took over the entire museum building and that explored techno for the first time outside its subcultural definition.

In 2015, he joined the Stedelijk Museum in Amsterdam as Chief Curator and Head of Research, where he oversaw the museum's extensive programming of exhibitions, collection displays and public programs until November 2018. Previously, Van der Heide was the director of Kunstverein Munich.



## PUBLIC PROGRAM

### ~~Kingdom~~ of the III

All inclusive public activities planned for autumn 2022 in the context of the exhibition ~~Kingdom~~ of the III follow the question:

*"In the current world - between online & offline, exhaustion & performance, private & public - where are the boundaries between a healthy and a sick body or mind - and who determines these boundaries?"*

#### Open Days

8.10.22 – 10-18h (dt/it)

AMACI Contemporary Art Day

Open day with special program for everyone

09.10.2022 – 10-18h (dt/it)

F@MU DAY Family Day at the museum

with special program for kids and families

#### Events MUSEION Art Club

30.09.2022 – 19h (dt/it/eng)

OCCUPY MUSEION

opening event of ~~Kingdom~~ of the III

17-19.11.2022 (dt/it/eng)

OPENING THE PILL

performative symposium

#### Public Program & Participation

every Thursday evening – 19-20h (dt/it)

WELCOME!

free admission with evening tour

every Saturday & Sunday - 14-18h (dt/it)

ART SPEAKINGS

dialogue and stress-relieving encounters with the art mediators in the exhibition



during the entire duration of the exhibition

*PLEASE TOUCH!*

incontro tattile con opere selezionate in mostra\*

\*infos at the infocenter

20.10.2022 (it) + 12.01.2023 (dt) – 19-20h

*IN ALL SENSES!*

interactive tour with: Brita Köhler, Roberta Pedrini

20.10 - 01.12.2022 – 12.01 – 09.02.2023 - 17.30-19h (dt/it)

*BEHIND THE SCENES!*

open meetings with art therapy experts with: HEALING ARTS Bozen,  
Azienda Sanitaria Provincia Autonoma di Bolzano and Carlo Coppelli, Ser.T  
Bolzano

04.10 – 06.12.2022 – 07.02.2023 – 15-17h (dt/it)

*CONVERSATION MEETING*

decelerated dialogue encounters with: Brita Köhler

13.10.2022 – 12.01.2023 (dt/it)

*MUSEION INK*

creative writing workshops with: Roberta Pedrini

during the entire duration of the exhibition (dt/it/eng)

*FAMILY TOUR*

free Kit for the autonomous tour with interactive moments for kids &  
families

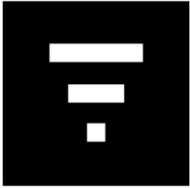
**on demand: public program for special groups:** (dt/it)

*IN ALL SENSES!*

interactice and multisensorial tours for people with special needs and their  
care givers with: Brita Köhler, Roberta Pedrini

*ALZHEIMER CIRCLE*

interactive and multisensorial tours for people with form of dementia and  
their care givers with: Brita Köhler



Kingdom of the Ill

Reader: 2. Part/Teil/Parte TECHNO HUMANITIES



Edited by / Herausgeber\*innen / A cura di:

Bart van der Heide, Museion, Bolzano/Bozen

Co-edited by / Mitherausgeber\*innen / Co-edito da

Sara Cluggish, Pavel S. Pys

Texts / Texte / Testi:

Bart van der Heide, Sara Cluggish, Pavel S. Pys, Lioba Hirsch, Amy Berkowitz, Artur Olesch, Lynn Hershamn Leeson, Mary Maggic, P. Staff

Design / Grafische Gestaltung / Progetto grafico:

Studio Mut, Bolzano / Bozen

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[www.museion.it](http://www.museion.it)

[www.hatjecantz.de](http://www.hatjecantz.de)

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## OCCUPY MUSEION

A triple trip into the ethereal depths of electronic music  
with SISTER EFFECT, DADUB & FAX and BC-A

To mark the opening of the *Kingdom of the Ill* exhibition, the cultural incubator *Museion Art Club* presents an evening of electronic music, the third installment in its program

Friday 30th September 2022, from 8.30 pm to midnight

Museion, Multifunctional Room, floor -1  
Piazza Piero Siena 1, Bolzano  
FREE ENTRY

*Bolzano, 29 September 2022. On Friday 30th September 2022 from 8.30 pm to midnight* Museion will present the third installment of *OCCUPY MUSEION*, a *Museion Art Club* event dedicated to electronic music.

*Museion Art Club* is an incubator and amplifier, offering space, visibility, and networking to the local creative scene, generating independent interaction between the museum and the drivers of urban change. Conceived by the *Museion Art Club Forum*, a group of nine young people from outside the institution who freely develop formats aimed at the public, its aim is to accelerate contemporary culture in South Tyrol.

The evening of Friday 30th September will be animated with visuals created by Georg Ladurner; the DJs taking turns on the console will be SISTER EFFECT with her *Jungle/dnb/breaks*, DADUB & FAX AV with their *audiovisual live set*, and *hard/fast techno* by BC-A to draw things to a close.

The evening will kick off with the cosmic musical universe of Milanese DJ SISTER EFFECT, whose sonic exploration leads us through a ritualistic separation of mind and body based on sound and movement, the so-called *trip*. Then, in a perfect mash-up of heavy dub, ambient atmospheres, and hybrid electronics, DADUB & FAX will present *Hypersynchronus*, an audiovisual live set that immerses us in the perfect soundtrack for the end of the world.

Lastly, BC-A will transport us into the mysteries of frenetic *Techno*, where you can lose yourself in kicks, snares and hi-hats at 135 bpm and more: a liberating journey in three acts.



## LINEUP

20.30 – 22.00 Sister Effect

22.00 – 23.00 Dadub & Fax - Hypersynchronous AV Live Set

23.00 – 24.00 BC-A

A Museion Art Club Forum event

With the support of Museion Private Founders

Graphic design: Studio Mut

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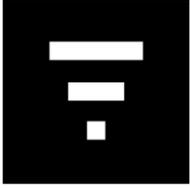
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# OPENING THE PILL

a performative symposium

17. – 19. November 2022

A three-day performative symposium by *Museion Art Club*,  
the cultural incubator for the development of contemporary culture in South Tyrol

A series of events marking the *Kingdom of the Ill* exhibition that will explore  
the concept of *dependency* within the complex topic of mental health

Museion, Piazza Piero Siena 1, Bolzano

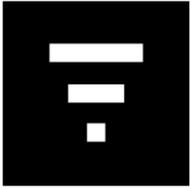
*Bolzano, 29 September 2022.* Three days of events focused on exploring the concept of *dependency* within the complex, contemporary panorama of mental health: *OPENING THE PILL, a performative symposium*, is the latest initiative organized by the cultural incubator MUSEION Art Club, in occasion of the exhibition *Kingdom of the Ill*, from 17 to 19 November 2022 at Museion, Bolzano.

*OPENING THE PILL* – part of *Beyond the Artwork*, a content group research project organized by the Museion Art Club Forum (Frida Carazzato, Giulia Cordin, Brita Köhler, Flavio Pintarelli and Michael Scerbo) for 2022 and 2023 – will explore (mental) health as a technology, whose biotechnological apparatuses produce definitions like *sick, healthy, dependent and sober* in a constant negotiation between body and machine, organic and artificial, natural and synthetic.

In this context, the pill becomes the starting point and the means for presenting alternative practices and perspectives of emancipation. Thus, “*opening the pill*” means getting to know the technologies that are changing us today and discovering our political relationships with the technology we have become.

Starting from well-known pills, such as estrogens, anti-depressants and stimulants, the *OPENING THE PILL* encounters will touch on various fields to highlight the complexity that underlies our relationship with these biotechnologies through talks, workshops, performances, reading groups and projects in Museion’s public space that will involve a wide-ranging audience in a variety of experiences.

Various artists will take part in the program, such as Shulea Cheng, Mary Maggic, Zander Porter, Charlie Laban Trier and Enrico Floriddia; the Patternhouse project promoters who will be hosted at the Casa Basaglia in Merano, as well as theorists



and researchers, including João Florêncio, Valeria Graziano, Enrico Petrilli and many other local and international contributors.

*Museion Art Club* is an incubator and amplifier that offers space, visibility and networking to the *local creative scene* by generating independent interaction between the museum and drivers of urban change. Conceived by the Museion Art Club Forum, a group of nine young people from outside the institution who freely develop formats aimed at the public, its aim is to sustain and accelerate contemporary culture in the South Tyrol.

*OPENING THE PILL* a performative symposium is an in-depth cultural exploration of the exhibition ~~Kingdom~~ *Kingdom of the Ill*, the second installment of *TECHNO HUMANITIES*, an international group exhibition that offers a contemporary analysis of the dichotomy between sickness and health.

Admission is free for all events, but reservations are required for some events. The museum invites everyone to follow its social media channels and website for more details.

The project has been made possible also thanks to the support of the Embassy and Consulate General of the Netherlands in Italy and PAC - the Plan for Contemporary Art, promoted by the Ministry of Culture.

With the support of the Embassy of the Kingdom of the Netherlands



Kingdom of the Netherlands

A Museion Art Club Forum event  
With the support of Museion Private Founders

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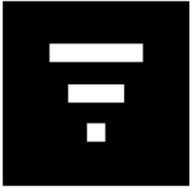
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## NOTE TO EDITORS

### About MUSEION

Founded by the cultural association Associazione MUSEION in 1985, MUSEION – then the Museum of Modern Art – opened its doors in 1987, directed by Pier Luigi Siena and chaired by Karl Nicolussi-Leck. In 2001, the museum extended its mission to cover contemporary art. As of 2000, the focus of MUSEION, guided by Chairman Alois Lageder and Director Andreas Hapkemeyer, gradually shifted towards contemporary art, with particular attention given to the role of language in art. In 2006, the museum became a private foundation, with the Provincia Autonoma di Bolzano and the MUSEION Private Founders (ex Associazione MUSEION) as founders. Corinne Diserens, appointed as director in 2007, guided the institution's move into its new venue, designed by the Berlin architecture firm KSV – Krüger Schubert Vandreiike.

The new building, with its large glass façade forging a dialogue between the historic centre and the new city, opened in May 2008. From the end of 2008 until May 2020, MUSEION was directed by Letizia Ragaglia. On 1 June 2020, Bart van der Heide became Director.

The MUSEION Foundation's stated purpose is the promotion and appreciation of contemporary art. It sees itself as a meeting place for international art, and also as an institution in support of the art of South Tyrol.

### About MUSEION Art Club

MUSEION Art Club is dedicated to the acceleration of urban culture in South Tyrol by uniting the local creative community. It is an incubator and amplifier that enables fundamental, independent interaction between the museum and those responsible for urban change, offering space, visibility and networking.



## ~~KINGDOM~~ OF THE ILL

curated by Sara Cluggish and Pavel S. Pyš

1st October 2022 – 5th March 2023

### MUSEION FOUNDATION

Museum of modern and contemporary art Bolzano

Piazza Piero Siena 1, 39100 Bolzano, Italia

t. + 39 0471 22 34 13 | f. + 39 0471 22 34 12

info@museion.it; administration@pec.museion.it

www.museion.it

### Opening Hours

Tuesday to Sunday from 10am to 6pm

On Thursdays Museion is open until 10pm (admission up to 30 minutes before closing time).

The Museion shop is open from Tuesday to Sunday from 10am to 5.30pm and on Thursdays until 9.30pm.

### Admission Fees

€10,00 full price

€5,00 reduced price (Age 65+, students, guest card, Fai, Italia Nostra, MART, Ferdinandeum)

€7,00 special reduced price (one or more exhibition floors under construction)

€3,50 special reduced price (Age 65+, students, guest card, Fai, Italia Nostra, MART, Ferdinandeum)

### Free Admission

For all visitors, every Thursday from 6 - 10pm

Children up to 18 years old

ICOM, AMACI, Amici del Museion, Presse, SKB, Museumobilcards, UNI BZ, Forum members

### Guided Tours

Every Thursday at 7 pm Museion offers a free guided tour of one of the exhibitions. Opening hours are extended to 10 pm and admission is free from 6 pm to 10 pm. For those unable to make this weekly appointment, private tours to get to know the museum, the exhibitions, the architecture and technical aspects of the building can be booked up a week beforehand.

Information and reservation: +39 0471 223435 or [visitorservices@museion.it](mailto:visitorservices@museion.it)